

MUSEUM NEWS

THE TOLEDO MUSEUM OF ART

AUTUMN 1966



America's Glass Heritage

Historians believe that glassmaking was America's first industry. As early as 1608 a glass factory was operating in Jamestown, Virginia, about a year after the first Colonists arrived from England. A "tryal of glasse" sent back to England in that year was the first factory-made product of the new world. Glass beads for trade with the Indians and other more ambitious forms were produced in the Jamestown glass houses.

The simple materials needed to make glass, sand and cheap fuel (the primeval forests), abounded in America; but from the beginning the importation of skilled craftsmen was the key to successful production. Germans, Poles, and Italians were brought to Jamestown by the London Company to operate its first, but not very successful, glass houses at Jamestown.

Throughout the history of our country, glass has played an important role. The search for beautiful and decorative, as well as useful, glassware has gone hand in hand with American ingenuity and inventiveness. From the first crude pieces of glass produced at Jamestown to the mass-produced machine products of today, glass has been an important factor in our lives and in our economy.

American glass has played an important part in the development of this Museum. We have not only collected examples from all periods, but the industry has provided the chief source of our income. The Museum's founder, Edward Drummond Libbey, provided the funds from which most of the glass in this Handbook has been acquired.

Otto Wittmann, Director

Museum News

THE TOLEDO MUSEUM OF ART

Founded by Edward Drummond Libbey

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(Cover)
Group of Ohio
factory objects, ca.
1820-1830.
53.167, 53.164,
53.165, and 53.166.

THE STORY OF *American Glass*

How fascinating it is to contemplate the history of American glass, its crude beginnings at Jamestown, its stature today with artisans and industry. Glassmaking is considered the first manufacturing enterprise of the Jamestown colonists. Their initial manufactured products were fragile and breakable, seemingly not suited to the rigorous demands of colonization and frontier life. The beads, bottles, and drinking glasses the Jamestown workers presumably made were objects destined for the English market—not primarily for use in Virginia. Thus, the design and style of Jamestown products surely were English, beginning numerous borrowings of style and technique persisting to this day.

The manufacture of glass in America languished for over 100 years following the Jamestown venture although attempts at glassmaking were made at Salem, Massachusetts; New Amsterdam, New York; and Philadelphia. Little glass was produced in this country between the early 17th century and Caspar Wistar's successful establishment of a glass factory in southern New Jersey about 1739. England banned Colonial manufacture of glass until 1767, so Wistar's efforts were defiant and dangerous. The tradition begun by his workmen and that of a neighboring factory opened at Glassboro in 1781 is known as *South Jersey*.

In American glass the South Jersey tradition expresses individuality in ornamentation and handsome shapes. South Jersey glass was generally free-blown, the worker needing only his blowpipe and inventiveness plus a few simple tools to fashion a pitcher, bowl, or bottle of beautiful lines and decoration. Glass in the South Jersey style was made throughout the 18th century and into the 19th century. The colors were usually those occurring in the natural metal—green, amber, aquamarine—yet swirled and looped effects were sometimes achieved by the introduction of additional colors, such as opaque red or white. Much South Jersey glass has superimposed decoration on its body: crimped or pinched bands of glass, quilling, trailing, or swirling. By far the most original and impressive decorative technique employed on South Jersey objects, however, was the *lily-pad motif*. Developed by American glass craftsmen, it has no known European antecedents and derives its name from the water lily stem and pad it resembles so well.

Between 1763-1774 a colorful and enterprising German glassmaker, Henry William Stiegel, intended to compete with European products by manufacturing glass of fine quality and design at his Eliza-

beth Furnace and Manheim, Pennsylvania, works. His extravagant living and pretense of noble birth earned him the title of Baron, but he ended his life neglected, a poor man buried in an unknown grave. Because his products so closely resemble Continental glass, it is difficult to distinguish Stiegel's ware from European. The glass thought to have been manufactured in Manheim is called *Stiegel-type*. Sophisticated in design, Stiegel-type glass reflects less of the glassblower's ingenuity than does South Jersey ware. Baron Stiegel standardized his products, allowing little room for eccentricities or individuality apart from set patterns and forms. Stiegel-type glass occurs in various colors. It is expertly shaped and frequently decorated with enamelled peasant motifs, wheel-engraved designs, and pattern-molding. The rare diamond-daisy pattern impressed in certain flasks and cups apparently was an original Stiegel design, formed by a bubble of molten glass inflated in a mold that impressed the design into the glass.

During the Colonial period another German manufacturer of glass who emigrated to this country was John Frederick Amelung. With foreign financing and imported workers he established a glass factory near Frederick, Maryland, in 1784. Amelung called his glassworks The New Bremen Glass Manufactory in honor of Bremen, Germany, his former residence. It operated for one brief decade. His clear glass decanters, tumblers, flip glasses, and goblets, occasionally engraved with commemorative inscriptions and dates, set a high level of craftsmanship. The shallow wheel-engraving, gaily conceived and expertly done, was rococo in character and unequalled by anything produced by another 18th century or early 19th century American glasshouse.

Glass production was introduced to midwestern America by a Swiss immigrant, Albert Gallatin, who served as Secretary of the Treasury under Presidents Jefferson and Madison. His New Geneva Glassworks in western Pennsylvania opened in 1797, the first glasshouse west of the Allegheny Mountains. It was an important step for the young glass industry, logically following the westward movement of America's frontiers. Gallatin's glass factory attracted several Amelung workmen, who continued the tradition of free-blown and pattern-molded ware, but discarded the fine engraving techniques for more utilitarian demands. Typical Gallatin pieces produced before the factory's closing in 1807 are simple in shape and frequently pale green or yellow in color.

In the 19th century, workers frequently moved from glasshouse to glasshouse, enriching the traditions of one area with their own. South Jersey artisans worked in several New York State factories,

such as Redwood (near Watertown), and Redford (near Plattsburg). The color of most New York State pieces is aquamarine or light green; the decorative technique most often employed is the lily-pad of South Jersey invention.

In the early 19th century many glasshouses prospered, shipped their wares on rivers or poor roads, and furnished glass for dozens of uses. Window glass and bottles were the principal products of these factories, but fine glassware was produced in every section of the country, forming the collected items of today's museums and private collections. Improvements in glass production too numerous to list were made, among them mechanical pressing. The blow pipe, used since the time of Christ, has dominated the history of glass. However, an American invention in the late 1820's permitted the pressing of a molten mass of glass in a hand-operated mold into stippled or plain shapes of elegance and grace, creating new designs for ware known today as *lacy glass*. New England area glass factories, especially The New England Glass Company and the Boston and Sandwich Glass Company, capitalized on this new technique. Simple molds, manually pressed together, produced salt cellars and cup plates that inexpensively substituted for cut glass. This imitative nature also characterized *blown three-mold glass*, a technique of the glass blower that employed a three-part mold connected by hinges to a base. The blower expanded the bubble within the closed mold until the metal filled the mold's valleys and ridges, the mold was opened, and the object then was manipulated with tools if further decoration was desired.

Blown three-mold and pressed methods were not exclusive to New England. There were other important centers utilizing these techniques between 1800 and 1860, most notably in New Hampshire, Vermont, and Connecticut, but also in the Midwest. During these years companies in and around Pittsburgh were especially noted for their engraved, cut glass that emulated Irish and English cutting. The motifs were frequently geometrical in design, but natural forms of fruit and flowers or classical drapery and festoons were also engraved onto the glistening surfaces of celery glasses, tumblers and compotes.

Several important glass factories in the early 19th century were established in Ohio, where the works at Zanesville, Mantua, Ravenna, and Kent produced pattern-mold and free-blown glassware of rich color and bold, ribbed design. Frequently the shapes followed the Stiegel tradition and were expanded by the blowpipe after the mold had imprinted its design. In the 1930's the Stiegel name was strongly attached to these occasional pieces that bore no definite attribution. Archaeological excavations and study finally

considered this unappreciated area in Ohio as a significant American glass center, producing glassware distinguished by its simplicity and dominant ribbed structure.

Political figures, popular slogans, and national heroes often decorated American historical flasks and bottles produced throughout the 19th century. These colorful liquor containers were mold-blown in glasshouses, each factory competing for the lucrative business with novel designs and appealing mottoes. Many flask types have become prized items of collectors and museums.

In the late 19th century new techniques of coloring and ornamenting glass were devised. American products of the late Victorian years incorporated a fanciful lot of styles, included most of the earlier techniques, and established cut glass as the quality standard of fine glass artistry. The prismatic effects of light reflected through the many facets of a cut glass object have, to Americans, symbolized quality since Colonial times. Throughout our brief history, glassworkers in America have cut and engraved glass, first primitively, then in a more skilled manner. By the last years of the 19th century American cut glass reached its zenith, when companies such as The New England Glass Company employed the best cutters, engravers, and polishers obtainable.

The fashion for color variations, exciting surface textures, and intricate shapes encouraged glass companies to produce *art glass* in a myriad of types. Thus were born the objects most often collected by Americans interested in their country's glass. The exotic names for art glass frequently recall their coloring or textures: Peach Blow, Amberina, Agata, Burmese, Pomona, Mother-of-Pearl, Vasa Murrhina, Tiffany Favrile.

American glass in The Toledo Museum of Art collection illustrates a large portion of our country's artistic heritage in the decorative arts. It is fitting that this Museum is known for its important and extensive glass collection. The Museum's founder, Edward Drummond Libbey, as head of The New England Glass Company (later in Toledo called the Libbey Glass Company), was one of America's most successful glass manufacturers. Through gifts and purchases the American glass collection continues to expand. Probably the first American glass in the Museum collection was acquired by Mr. Libbey in 1916 when he purchased the renowned Edwin Atlee Barber Collection and presented it to the Museum. Fifty-five choice pieces of American glass were acquired in 1959 from the George McKearin Collection, generally regarded as the most famous private collection of American glass. This Museum possesses the finest collection of American pressed glass dating between 1825-1850,

through the generous gifts of Mrs. Harold G. Duckworth. Other donors and purchases have enriched the collection that comprehensively shows the glassmaker's craft as it grew from humble beginnings in Jamestown.

Millard F. Rogers, Jr.

Footed Bowl.

Stiegel-type (Manheim, Pa., 1765-1774?). Green, pattern-molded. Ht. 3 7/8 inches. 59.41.

Flask.

Attr. to New Bremen Glass Manufactory, Frederick, Maryland, ca. 1785-1795. Amethyst, pattern-molded. Ht. 6 1/2 inches. 59.89.

Firing Glasses.

Attr. to New Bremen Glass Manufactory, ca. 1785-1795. Clear, engraved with Masonic devices. Ht. 4 and 4 1/8 inches. 59.43; 59.44.

Decanter.

Attr. to New Bremen Glass Manufactory, ca. 1785-1795. Clear, engraved with American eagle. Ht. 11 1/8 inches. 59.45.





Sugar Bowl.
Stiegel-type (Manheim, Pa.,
1765-1774?) Dark blue,
pattern-molded. Ht. 6 1/2 inches.
17.266.

Pair of Flip Glasses with Covers.
Stiegel-type (Manheim, Pa., 1765-1774?) Clear,
wheel-engraved. Ht. 10 1/2 inches. 55.219A-B.

Presentation Goblet.
J. F. Amelung, New Bremen Glass
Manufactory, 1792. Clear,
wheel-engraved (obv.) G. F.
Mauerhoff; (rev.) New Bremen.
State of Maryland. Frederik
County. 1792. Ht. 7 7/8 inches. 61.2.



Pitcher.
New England Glass Company or
South Boston Glass Company, ca.
1820. Clear, applied decoration.
Ht. 6 3/8 inches. Gift of Mrs. H. G.
Duckworth. 64.71.



Pitcher.
South Jersey, ca. 1800-1825. Clear
green, lily-pad decoration. Ht.
7 1/2 inches. 59.73.



Pitcher.
South Jersey, ca. 1800-1825. Clear
with opaque white and blue
looping. Ht. 10 inches. 55.216.

Vase.
South Jersey (Wistar, 1739-1780?).
Light blue, applied decoration.
Ht. 8 1/4 inches. 17.219.

Bowl.

Redwood Glass Works, N. Y., ca. 1833-1850. Aquamarine, lily-pad decoration. Diam. 14 3/8 inches. 59.75.

Pitcher.

South Jersey type, New York State, ca. 1800-1825. Aquamarine, lily-pad decoration. Ht. 9 1/4 inches. 59.86.



Pitcher.

Attr. to Boston & Sandwich Glass Company, ca. 1825-1835. Clear, blown-three-mold (G V-12). Ht. 6 1/4 inches. 59.57.

Bowl.

Attr. to Boston & Sandwich Glass Company, ca. 1825-1835. Clear, blown-three-mold (bowl, G II-18; foot, G III-5). Diam. 9 5/8 inches. 59.61.

Celery Vase.

Unknown glass works, ca. 1825-1835. Clear, blown-three-mold (G III-34). Ht. 5 3/4 inches. 59.55.

Pitcher.

Boston & Sandwich Glass Company, ca. 1825-1835. Clear, blown-three-mold (G IV-7). Ht. 7 1/4 inches. 59.91.

Celery Vase.

Attr. to Coventry Glass Works, Conn., ca. 1825-1835. Clear, blown-three-mold (G II-18). Ht. 8 1/8 inches. 59.54.





Pitcher.
Matthew Johnson, New Hampshire
Glass Factory (North Works),
Keene, N.H., ca. 1850-1855.
Aquamarine, lily-pad decoration.
Ht. 9 1/4 inches. 59.81.



Pair of Vases.
Attr. to Bridgeton Glass Works, N.J., ca. 1849. Clear
and amber, opaque white loopings, free-blown.
Half-dimes (1840 and 1849) in knops. Ht. 8 7/8 and
9 3/16 inches. 48.48; 48.49.



Decanter.
Keene (Marlboro St.) Glass Works,
N. H., ca. 1812-1835. Dark purple,
blown-three-mold (G II-7). Ht.
8 3/4 inches. 59.59A-B.

Pitcher.
Pitkin Glass Works or Mather,
E. Hartford, Conn., ca. 1810-1820.
Dark olive green, free-blown. Ht.
7 1/2 inches. 59.88.

Sugar Bowl with Ball.
Granite Glass Company, Stoddard,
N.H., ca. 1846-1872. Dark olive
amber, lily-pad decoration. Ht.
7 1/4 inches. 59.95A-B.

Decanter.
Keene (Marlboro St.) Glass Works,
Keene, N.H., ca. 1812-1835.
Blue-green, blown-three-mold
(G II-28), pressed stopper. Ht. 9 1/4
inches. 59.58A-B.

Vase.
Attr. to Keene (Marlboro St.) Glass
Works, Keene, N.H., ca. 1812-1835.
Olive-green, free-blown. Ht. 6 3/4
inches. 59.94.

Preserve Jar.
Attr. to Pitkin Glass Works,
E. Hartford, Conn., ca. 1783-1830.
Olive-amber, free-blown. Ht. 8 1/4
inches. 59.79.

Bottle.
Midwestern area, ca. 1820-1840.
Dark amber, pattern-molded, 28 rib.
Ht. 12 inches. 59.92.

Milk Pan.
New Geneva Glass Works,
Pennsylvania, ca. 1797-1807. Green,
free-blown. Diam. 11 1/4 inches.
59.93.

Preserve Jar.
Franklin Glass Company, Warwick,
Mass., 1812-1816. Olive-amber,
free-blown. Ht. 11 inches. 59.80.



Sugar Bowl.
New England Glass Company, ca.
1820. Clear, blown-in-mold. Ht.
5 3/4 inches. 53.14.



Tray.
Attr. to Boston & Sandwich Glass Company, ca.
1835. Clear, pressed. Length 11 3/4 inches. 62.12.

Covered Jar.
New England Glass Company, ca. 1840. Clear,
free-blown and molded. Ht. 9 3/4 inches. 53.75.



Pair of Lamps.
New England area, ca. 1830-1840.
Clear, pressed. Ht. 10 1/8 inches.
Gift of Mrs. H. G. Duckworth.
64.102A-B.



Pair of Vases.
Perhaps Boston & Sandwich Glass
Company, ca. 1840-1850. Dark blue,
pressed. Ht. 9 3/4 inches. Gift of
Mrs. H. G. Duckworth. 65.25A-B.



Covered Sweetmeat.
New England area. Before 1830.
Clear, pressed. Ht. 4 3/4 inches. Gift
of Mrs. H. G. Duckworth. 66.40A-B.



Celery Vase.
Pittsburgh area, ca. 1830-1840. Clear,
free-blown and cut. Ht. 7 3/4 inches. 59.52.

Tumbler.
Bakewell, Page & Bakewell, Pittsburgh, ca.
1825. Clear, free-blown and cut. Sulphide
portrait of Gov. George Clinton in base. Ht.
3 1/2 inches. 59.53.

Compote.
Pittsburgh area, ca. 1830-1840. Clear,
free-blown and engraved. Diam. 8 1/4 inches.
59.49.

Vase.
Pittsburgh area, ca. 1800-1830. Clear,
pattern-molded and engraved. Ht. 7 3/4
inches. 59.47.

Vase.
Amelung type or Pittsburgh area, ca.
1800-1820. Clear, pattern-molded and
engraved. Ht. 8 1/4 inches. 59.46.



Sugar Bowl.
Boston & Sandwich Glass Company. ca.
1840-1850. Peacock blue, pressed. Ht. 5 1/4
inches. 53.137.



Pitcher.
Pittsburgh area, ca. 1825-1830.
Clear, pattern-moulded.
Ht. 8 inches. 59.51.

Tumbler.
Midwestern (?) area, ca. 1820-1840.
Clear, free-blown. Ht. 8 3/4 inches.
59.82.

Pitcher.
Pittsburgh area, ca. 1825. Blue,
pattern-molded. Ht. 4 7/8 inches.
59.90.

Mug.
New England Glass Company. 1842.
Clear, free-blown and pattern-
molded. Inscribed: W.W./JULY/18th
/1842. Ht. 6 1/8 inches. 59.48.

Puzzle Goblet.
New Bremen Glass Manufactory,
ca. 1785-1795. Clear, free-blown.
Ht. 9 1/8 inches. 59.42.

Pitcher.
Pittsburgh area, ca. 1820-1840.
Clear, free-blown and engraved.
Ht. 5 inches. 59.50.



Compote.
Pittsburgh area, ca. 1840-1850. Clear, free-blown
and cut. Diam. 9 1/2 inches. Gift of Mrs. H. G.
Duckworth. 64.67.



Pair of Lamps.
Perhaps New England Glass
Company, ca. 1840-1850.
Translucent white, pressed. Ht.
11 1/8 inches. Gift of Mrs. H. G.
Duckworth. 64.97A-B.

Bowl.
 Kent, Ohio, factory, ca. 1830.
 Amber, pattern-molded, 20 ribs.
 Diam. 9 1/2 inches. 53.167.

Flask.
 Zanesville, Ohio, factory, ca. 1820.
 Light amber, pattern-molded, 10
 diamond. Ht. 5 1/4 inches. 53.164.

Footed Bowl.
 Mantua Glass Works, Ohio, ca. 1830.
 Amethyst, pattern-molded, 16 ribs.
 Diam. 6 3/8 inches. 53.165.

Flip Glass.
 Zanesville, Ohio, factory, ca. 1830.
 Bright blue, free-blown. Ht. 7 inches.
 53.166.



Sugar Bowl.
 Bakewell, Page and Bakewell,
 Pittsburgh, ca. 1820-1830. Amethyst,
 pattern-molded. Ht. 7 5/8 inches.
 48.47A-B.





Sugar Bowl.
Zanesville or Mantua Glass Works,
Ohio, ca. 1822-1829. Dark blue,
pattern-molded, 24 ribs. Ht. 6 3/8
inches. 17.265.



Bottle.
Zanesville, Ohio, factory, ca. 1820.
Cornflower blue, pattern-molded,
24 ribs. Ht. 8 1/4 inches. 59.67.

Bottle.
Zanesville, Ohio, factory, ca. 1820.
Amber, pattern-molded, 24 ribs.
Ht. 10 1/8 inches. 59.66.

Bottle.
Midwestern, perhaps Zanesville
factory, ca. 1820. Green,
blown-three-mold, 24 ribs. Ht. 8 1/8
inches. 59.84.

Jar.
Ravenna Glass Company, Ohio, ca.
1850. Violet blue, pattern-molded.
Ht. 10 1/2 inches. 59.69.

Jar.
Attr. to New England Glass
Company, ca. 1820-1830. Blue,
blown-three-mold (G-I-15). Ht. 6
inches. 59.83.



Compote
New England Glass Company, ca.
1872-1876. Clear, blown and cut.
Diam. 8 inches. 59.25.



Lamp.
New England Glass Company, ca.
1830. Cut by Joseph Burdakin. Clear,
blown, pressed & cut. Ht. 11 7/8
inches. Gift of S. L. Fillebrown.
49.21.



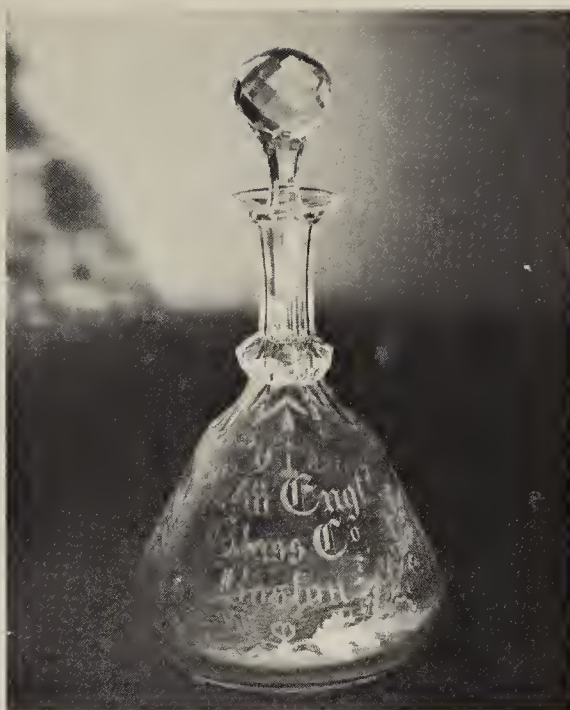
Pitcher.
Pittsburgh area, ca. 1820-1830.
Amber, pattern-molded. Ht. 5 5/8
inches. 48.54.



Bottle.
Kent, Ohio, factory, ca. 1820-1830.
Light jade, blown-three-mold
(G II-6). Ht. 8 1/8 inches. 48.51.

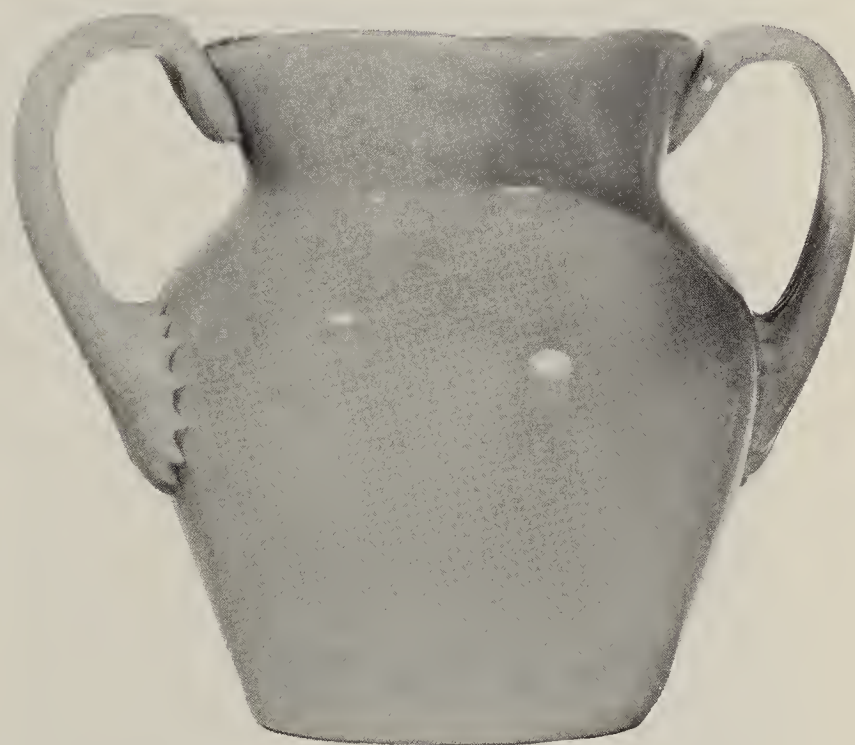


Vase.
New England Glass Company, ca. 1885. Cut by Joseph Locke. Ruby and opaque white, blown and cameo-cut. Ht. 9 inches. Gift of Owens-Illinois Glass Company. 51.203.

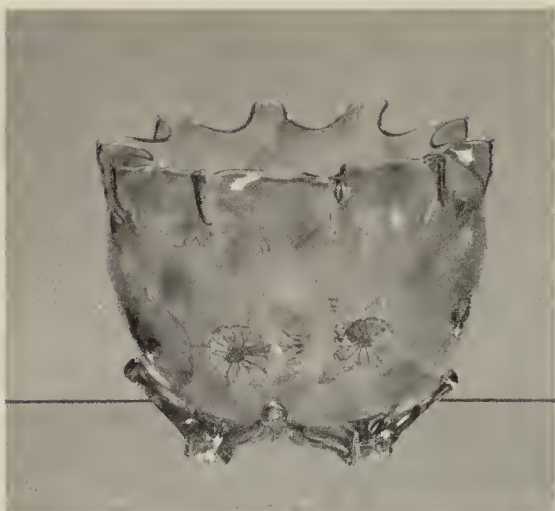


Decanter.
New England Glass Company, 1876. Clear, blown and engraved (obv.) *New Engl^d/Glass C^o/Boston* (rev.) *Mass. Centl./Head Qrs.* Ht. 10 5/8 inches. 48.4A-B.

Pair of Vases.
John Liddell, Mt. Washington Glass Works. ca. 1885. Pink and cream, blown, Burmese type. Ht. 15 3/8 inches. Gift of A. K. Liddell and C. D. Newth. 54.9.



Vase.
Mt. Washington Glass Works, New Bedford, Mass., ca. 1885. Pink and cream, blown, Burmese type. Ht. 4 1/2 inches. Gift of A. K. Liddell and C. D. Newth. 54.10.



Bowl.
New England Glass Company, ca.
1885-1888. Light amber, blown and
acid-etched, Pomona type. Diam.
5 1/4 inches. Gift of Marie W.
Greenhalgh. 58.68.



Punch Bowl and Cups.
Libbey Glass Company, Toledo, Ohio, 1903-1904. Cut by John Rufus Denman. Clear, cut. Ht. 24
inches; diam. 25 inches. Gift of Owens-Illinois Glass Company. 46.27A-Y.



Vase.
Steuben Glass Works, Corning,
N.Y., ca. 1910. Iridescent gold-green,
free-blown, Aurene. Ht. 8 1/4
inches. Gift of Mr. and Mrs. W. S.
Bissell. 65.168.



Vase.
Tiffany Glass Works, Corona, Long
Island, N.Y., ca. 1892-1920. Orange
and violet, free-blown, cased. Ht.
4 5/8 inches. Gift of Mrs. C. J.
Wilcox. 62.29.

Goblet.
Tiffany Glass Works, ca. 1892-1920.
Green, pink, white; free-blown. Ht.
12 inches. Gift of Mr. and Mrs.
E. T. Collins. 62.71.

Bowl.
Tiffany Glass Works, ca. 1892-1920.
Iridescent purple, free-blown. Diam.
4 5/8 inches. Gift of Mrs. Otto
Wittmann. 62.30.



Vase.
Durand Glass Company, Vineland,
N.J. 1912-1925. Iridescent gold,
free-blown with applied threading.
Ht. 10 inches. Gift of Mr. and Mrs.
J. P. Levis. 64.139.



Vase.
Libbey Glass Company. 1941. Clear,
free-blown and cut. Ht. 8 3/4
inches. Gift of Libbey Glass
Company. 43.18.

THE TOLEDO MUSEUM OF ART

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